In Tune

Words on Music

SEPTEMBER-OCTOBER, 1992

Volume III Number 1

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and much more!

Department of Music
University of Alberta

Message from the Chair

As I write this column it is a beautiful, hot day outside, and it seems hard to comprehend that in less than three weeks classes in the fall term will have begun. The inhabitants of the Music office are always very aware of the coming term, of course. As soon as examinations finish at the end of April we begin to prepare for BMus auditions in the first week of June. Once these are completed we begin the process of accepting students, processing transcripts and providing program counselling.

In the meantime, all manner of students write theory placement exams, ask questions about courses, and prepare for another set of auditions in early August.

Other colleagues are busy with research and writing, composing, concert tours, and preparations for courses. Bruce Hettinger, our piano technician, has been refinishing and rebuilding the Eatons Steinway in Con Hall. So we sometimes get a bit impatient with folks who ask us if we are enjoying our four-month vacation.

Also as I write, the second annual summer piano masterclass is well under way. There are a number of students from abroad, notably Japan and Korea, two of whom will be staying on for the fall and winter terms as special students in a new program in performance that we developed last year.

The fall term looks like an exciting one, with a large first-year class, a gratifyingly large number of string students, and another fine array of concerts. Among the visitors to the campus this fall will be pianists Boris Berman and Detlef Kraus and cellist Mihai Tetel. We are also in the process of advertising for two new faculty members--a pianist and a composer--and hope to interview and hire before Christmas.

I hope the next few months will be pleasant and productive for everyone.

Wesley Berg

Winner

Mrs Margaret Keay was chosen as the winner in our survey and contest draw for a $50.00 record/CD voucher from the Gramophone. Many thanks to all of the concertgoers who participated in our survey. It was most interesting to read your comments. A summary of the results will be published in a future issue of **In Tune.**

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is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Bldg., Edmonton, Canada T6G 2C9, (404) 492-3263, FAX 492-9246. Letters to the Editor are welcome. Editor-in-Chief: W Berg. Managing Editor: B Musselman.

Attention Community Players!

The Department of Music invites musicians from the Edmonton community to participate in the following performance ensembles:

Academy Strings

Concert Band

Stage Band I & II

Symphonic Wind Ensemble

Chamber Winds

University Symphony Orchestra

Madrigal Singers

Concert Choir

Fun and musical fellowship is to be found when you join any these ensembles. Many of these groups tour on a regular basis in addition to performances in Convocation Hall and at other Edmonton venues. Play for university credit or just for fun!
Auditions for membership in these ensembles are held during the first week of September. Please call 492-3263 for information regarding audition, rehearsal and performance schedules and requirements.

If music is an important part of your life . . . . . .

Join us!

Profile: Wesley Berg

A PROFILE: DISCOVERING THE INTERESTS, THE EXPERIENCES, THE LIFE OF DR. WESLEY BERG: CHAIR OF THE DEPARTMENT OF MUSIC, UNIVERSITY OF ALBERTA

Dr. Wesley Peter Berg was born in a farming community near Altona, Manitoba, approximately 100 kilometres southwest of Winnipeg. Growing up on the prairies included summer days of rafting on the nearby creek, weekends of community-organized baseball games, and many hours of tilling, cultivating and harvesting. Wesley, his father and brother lived with his grandparents, who were not only a source of wisdom, but provided Wesley with his first musical experiences -- hymns played on the violin and piano. In this community's one-room schoolhouse, CBC broadcasts were also a medium for musical instruction through which, accompanied by a Manitoba songbook, sol-fa methods and other training were made accessible.

At the age of 16, Wesley graduated from the Mennonite Collegiate Institute in Gretna. Here, his musical development continued with an introduction to choral music. During that time, a local radio station had been offering a spring programme of piano music -- including Chopin's Minute Waltz. This experience, in 1959, was the turning point for Wesley and his desire to take piano lessons was the result. His aunt contacted Edward Lincoln, of Winnipeg, who agreed to teach him. The weekly journey to Winnipeg, the hours of daily practise (about six a day) and the nights of sightreading Bach chorales were worth the effort as Wesley achieved the grade 8 level within the first year.

In 1961, Wesley went to Winnipeg to take a three-year Bachelor's degree in Philosophy and English. He returned to Altona, where music teaching, piano practising and farming were the order of the day. However, music wasn't the only thing on Wesley's mind. Romance developed during the following seasons when a new, young teacher by the name of Selma Krahn arrived in town. In 1966, they were married and then the fun really began! Soon after Wesley achieved an Associate diploma with the Western Board of Music, Selma and he decided that they were ready for some new adventures. Off to Guyana they went for one year as volunteers with the Canadian University Service Overseas (CUSO). They taught Math and English in the mining town of Wismar in the Amazonian rainforest. Extracurricular activities included jaguar hunting at night by flashlight and other such relaxing pastimes.

Upon their return to Canada in 1968, they decided to come to Alberta where Wesley could continue musical training at the post-secondary level. The University of Alberta was the natural choice as Mr. Lincoln was now a professor at this institution -- a school that offered the only Master's program in Music on the prairies. Wesley, along with Brian Harris, was one of the first graduates of this new program. His thesis was entitled *The Synthesis of National Styles in the Ensemble Music of Georg Muffat.* Following this degree, Wesley became a sessional instructor. The birth of his son, Colin, in 1969 had encouraged financially-satisfying pursuits and further musical activity. From 1969 to1977, Wesley was the conductor of the Edmonton German Male Choir. This experience, which included radio broadcasts, increased his awareness of choral traditions. His active involvement as pianist with the First Mennonite Church of Edmonton also stimulated a growing interest in this music.

In 1974, Wesley became a permanent staff member of the U of A. He also began doctoral studies at the University of Washington in the summer of 1976. This endeavour involved

The Berg family: Wesley, Selma, Colin and Cheri

Spare-time musical tastes extend the breadth of the spectrum -- from the King's Singers to k.d. lang.

Berg Profile continued

moving the family, which now included daughter Cheri, to Seattle for the 1977-78 academic term. Wesley studied with Alec Harman (of the "Music of Man" series) as had Brian Harris, Bryan Gillingham, Dale Macintosh and Peter Hardwick, among other Canadians. Wesley's doctoral thesis is entitled *Choral Festivals and Choral Workshops among the Mennonites of Manitoba and Saskatchewan 1900-1960: with an account of early developments in Russia.* The thesis was subsequently published as a book, along with articles on other aspects of Mennonite music and music in Edmonton. As a musicologist concerned with music of the people, Wesley sees his role as one of "storyteller" and feels that he has "given to the Mennonite community a part of their story."

Aside from research activities, Wesley has occupied various administrative positions within the department in recent years. He was the Associate Chair for the period 1985-1989. In 1989, he became Chair and is now beginning a second three-year term. Despite this role and his other endeavours, he has remained active within the Mennonite community as a member of the new Mennonite hymnal commitee.

Spare-time musical tastes extend the breadth of the spectrum -- from the King's Singers to k.d. lang. An interest in popular music was developed through Wesley's one-time summer moonlighting (in 1974) as a lounge piano player. In the Penthouse of the once Sheraton Caravan in downtown Edmonton, he played everything from traditional 50's music to broadway and show tunes. The interest continues today through Cheri, who is a big Ella Fitzgerald fan.

Wesley enjoys many interesting non-musical hobbies as well. Gardening seems to occupy many summer hours and the backyard is quite the "site" to see. Among the many indoor plants are several kinds of orchids -- some of Wesley's favourites. Fishing is also a summer pastime and several colleagues have enjoyed tracking through the bush with him. A more recent hobby is an interest in beer making. How unfortunate not to have known this earlier! An opportunity to "appreciate" this endeavour is well worth the wait.

Wesley is looking forward to six months of study leave that begin in January of 1993. He wishes to study hymn tunes obtained from Mennonites in La Crete, Northern Alberta, whose oral tradition is interesting both in itself and for the insights it may shed on other oral traditions in Western music.

by Michelle Bozynski

What are they doing now?

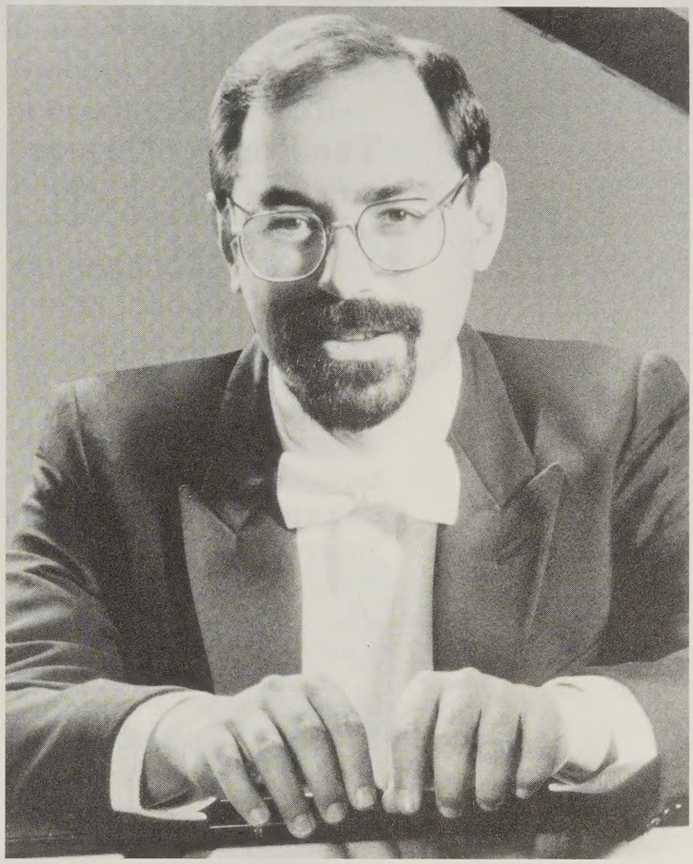
The **St Lawrence Quartet,** who presented a Visiting Artists recital in Convocation Hall on March 12, 1992 have won one of the world's major awards for string quartets, the Banff International String Quartet Competition.

The competition, which is held every three years, lasted one week and attracted nine quartets from five countries. The St Lawrence Quartet was only the second Canadian group invited to take part and were the first to win first prize.

The St Lawrence Quartet will receive $20,000, a recital tour, a concert in Paris, custom-made bows and a residency at the Banff Centre.

The quartet includes Edmonton players, violist Lesley Robertson and cellist Marina Hoover. Completing the foursome are violinists Geoff Nuttall and Barry Shiffman.

Visiting Artist: Boris Berman



Masterclass: Sunday, 27 September, 1992 at 2 pm

Recital: Tuesday, 29 September 1992 at 8 pm

The artistry of Boris Berman is well known to the audiences of over twenty countries on five continents in such major musical centres as New York, London, Amsterdam, Berlin, Brussels, Milan, Tel Aviv, Rio de Janeiro, Boston, Toronto, and Los Angles, among others. His highly acclaimed performances have included appearances with Amsterdam's Concertgebouw Orchestra, London's Philharmonia Orchestra, the Toronto Symphony, Israel Philharmonic, Minnesota Orchestra, Detroit Symphony and Scottish National Orchestra. A frequent performer on major recital series, he has also appeared in important festivals, such as Marlboro, Bergen Festival, Israel Festival, and King's Lynn Festival, to name a few.

Born in Moscow, Boris Berman studied at the Moscow Tchaikovsky Conservatory with the distinguished Soviet pianist Lev Orborin and graduated with distinction as both pianist and harpsichordist. He performed extensively thoughout the Soviet Union as a recitalist and appeared as guest soloist with numerous orchestras.

In 1973, Boris Berman left a flourishing career in the Soviet Union to immigrate to Israel. He quickly established himself as one of the most sought after keyboard performers, as well as one of his country's more influential musical personalities. He has appeared repeatedly as a soloist with all the major Israeli orchestras.

It was in Israel where, with his talent for creating intriguing programs mixed with the command of an extremely broad range of repertoire, he founded and directed Music Spectrum, an acclaimed concert series in Tel Aviv from 1974-84. Under the auspices of the Yale School of Music, Yale Music Spectrum continues its tradition of excellence, with concerts presented in New York and other American cities.

A dedicated teacher of international stature, Boris Berman has served on the faculties of the world's finest schools, such as Indiana (Bloomington), Boston, Brandeis and Tel Aviv universities. Currently he is the head of the Piano Department at Yale School of Music. He is also the Founding Director of the Summer Piano Institute at Yale, a unique summer program of intensive piano studies, inaugurated in June, 1989. Mr Berman's ability to recognize young talent and his commitment to nurture that talent were obvious reasons for invitations for him to join panels of jurors of various national and international competitions. He also conducts masterclasses throughout the world.

In the field of recordings, Mr Berman's acclaimed releases on Deutsche Gramophon and Melodiya labels have been complemented with two compact discs of all the piano sonatas by Alexander Scriabin for the Music and Arts label and a recital of Shostakovich piano works (Ottavo Recordings), which received the 1990 Edison Classical Award in Holland, the Dutch equivalent of the Grammy Award. The release of three Prokofiev Concertos with the Concertgebouw Orchestra, Neeme Jarvi conducting, (Chandos) was named the "CD of the Month" by CD Review; it marked the beginning of an ambitious project of recording the complete Prokofiev solo piano works. The first pianist to undertake this task, Mr Berman's recordings are scheduled for release on nine Chandos CD's, in commemoration of Prokofiev's centennial. In addition, Chandos has recorded Mr Berman's recital of works by Stravinsky and Schnittke and plans to record his performances of the Bartok Piano Concertos with the Concertgebouw Orchestra under Neeme Jarvi.

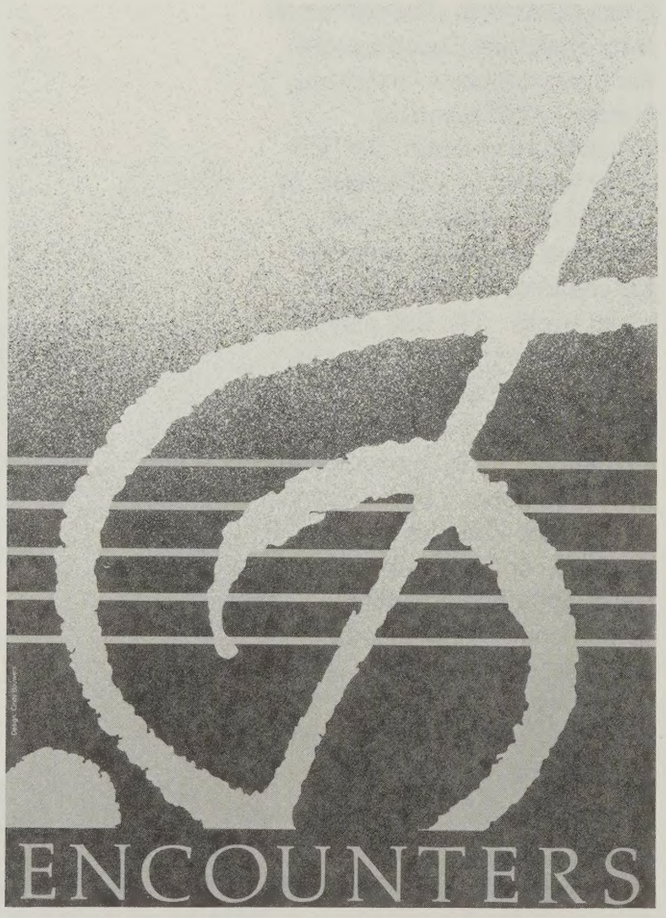
See Program Previews for program details.

Kilburn Encounters Series

The Premier Concert Series of the Music Department

ENCOUNTERS was the brainchild of Malcolm Forsyth, who became its first Artistic Director in 1985, when the Series got off to a flying start with a performance of works by Scarlatti, Schütz, Bax and Fisher. There have been two other co-directors: Leonard Ratzlaff and William H Street.

This year the series is renamed **The KILBURN ENCOUNTERS Series,** celebrating the generosity and dedication of Mr Peter Kilburn whose grant to our Department makes it possible to continue to present these fine performances.



Forsyth's conception was of a series which would answer two needs in a variety of ways, and the philosophy has remained unchanged thus far.

Firstly, in an age of great specialisation there is a need to "open the windows" of a given discipline wherever possible so that a healthy and stimulating artistic climate can cause us to re-examine, compare and be introduced to repertoire which we might, in the course of a full and highly focused day's work, simply pass hurriedly by. By putting onto one program works not only from different eras and styles (not so unusual in the normal concert-fare), but also for entirely different performance media and even cultures, we attempt to remedy the isolation of many of our students and of the concert public at large, who might pay scant attention to programs which do not deal directly and exclusively with repertoire and media in which they are most interested and involved. How often can one attend a concert where, after a set of Scarlatti's keyboard sonatas, we are taken abruptly to India, for a fine example of that culture's great classical tradition, performed by Regula Qureshi and colleagues on sarangi, veena and tablas, and thence into our own sphere and time for a world première of Malcolm Forsyth's *Tre Toccate per Pianoforte* given by Helmut Brauss? Of such programs there must be few indeed.

Secondly, the opportunity is provided to enrich the repertoire of our fine performance faculty, many of whom already perform annual recitals on campus in addition to maintaining their national and international reputations, with works involving mixed ensembles such as those for Schoenberg's *Pierrot Lunaire* or Stravinsky's *L'Histoire du Soldat*, both acknowledged masterworks of the early twentieth century but seldom presented in live performance. This is due not only to their intrinsic technical difficulty, but (and here's the point) to the individual mixture of instruments and voices required for their realisation. After all, string quartets live, so to speak, in close proximity, as do brass quintets and the various standard chamber ensembles of voices and keyboards, but it can take a mighty effort of will and funding to negotiate the many extra rehearsals which these other works entail. Seldom too, in the KILBURN ENCOUNTERS series, do we find a program that lacks one of the great romantic chamber works, staples of every pianist's or string player's diet. Thus we can see that Brahms and Mozart have been particularly visible in our short four-and-a-half-year history. Glancing through past programs one also finds Lassus, Mendelssohn, Ravel, Janácek, Bartók. Then there are the unjustly neglected composers: Loewe, Froberger, Bridge; also Canadians of our own day: Fisher, Weinzweig, Morawetz.

Thanks to our good fortune (and that of our wonderful sessional faculty and friends) in receiving ongoing funding for the hiring of the best musicians, at the best rates, we have been

able to plan ahead more than was possible in the first two years of hand-to-mouth existence, with only the support and goodwill of our friends and sessional colleagues to keep us alive, and can now afford to make some promises of still better things in the future. We are especially pleased to note the CBC's recognition of the series as one of Alberta's premier concert offerings, a fact borne out by their recording for broadcast of many of the items. This has brought in its wake a still greater degree of optimism on all sides.

This year we celebrate the centenary of the birth of the Frenchman Darius Milhaud, with a performance of his masterwork, *La Creation du Monde.* Other highlights include the Jules Leger Prize work for 1992, Donald Steven's *In the Land of Pure Delight,* and Bela Bartók's epoch-making *Music for Strings, Percussion and Celeste,* of 1937.

So we invite you to be with us and experience the KILBURN ENCOUNTERS SERIES, where even the most jaded of musical palates can expect the unexpected; where the new and the old, the familiar and the exotic, stand side-by-side; where the public of Edmonton is offered the superb talents of the performance faculty of the Music Department, its sessional instructors and friends, and that includes many of the city's finest musicians !!!

KILBURN ENCOUNTERS I
Sunday, October 4, 1992
at 8 pm in Convocation Hall

KILBURN ENCOUNTERS II
Sunday, November 22, 1992

KILBURN ENCOUNTERS III
Sunday, January 17, 1993

KILBURN ENCOUNTERS IV
Sunday, February 7, 1993

Details will appear in **Program Previews** in the relevant issues of **In Tune**.

Marnie Giesbrecht

Faculty Recital Series 1992-93

The Department of Music presents an annual series of recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

Marnie Giesbrecht, organist
September 30, 1992
Beginning at 12:00 noon in Convocation Hall.

Mihai Tetel, cellist
Helmut Brauss, pianist
October 14 & 17, 1992
These all-Beethoven concerts will begin at 8 pm in Convocation Hall.

William H Street, saxophonist
January 22 & 23, 1993
with the Edmonton Symphony Orchestra under the direction of Brian Priestman beginning at 8 pm in the Jubilee Auditorium.

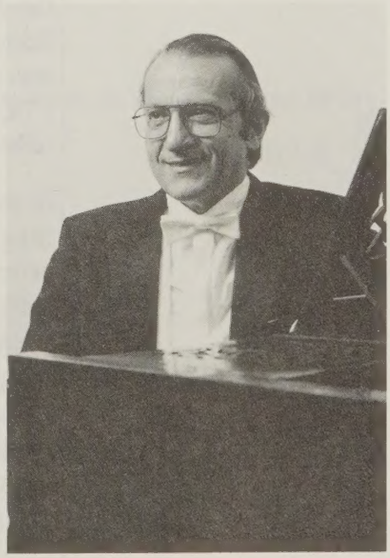
Helmut Brauss, pianist
February 6 & 21, 1993
with the Edmonton Symphony Orchestra under the direction of Uri Mayer beginning at 8 pm in the Jubilee Auditorium.

Norman Nelson, violinist
Stéphane Lemelin, pianist
February 15, 1993
Beginning at 8 pm in Convocation Hall

Fordyce Pier, trumpeter
February 9, 1993
Beginning at 8 pm in Convocation Hall.

Stéphane Lemelin, pianist
March 5, 1993
Beginning at 8 pm in Convocation Hall.

See **Program Previews** in the relevent issues of **In Tune** for program details.



Helmut Brauss

Scholarships and Awards

1992 Recipients

Mary Stinson Fund for Piano Accompaniment - Michelle Crouch

The Beryl Barns Memorial Awards - Graduate: Roger Admiral, Piotr Grella, Corey Hamm, Charles Stolte, **Undergraduate:** Jeri-Mae Astolfi, Scott Godin, Shonda Jardine, Amber Jorgenson, Tanya Wan Lim, Heather McIlroy, Shandra Taylor, Joachim Vette, Michelle Wylie

The Violet Archer Graduate Scholarship in Music Composition - Brent Pierce

The Edmonton Opera Guild Scholarship - Julia Golosky

The John Newman Memorial Award in Music - Elizabeth Sluys

The Flore Shaw Graduate Scholarship in Music - Tim Hankewich

The Richard Eaton Scholarship in Music - Karen Noel-Bentley

The Richard Eaton Scholarship in Voice- Karen Hamm

The Abigail Edith Condell Memorial Scholarship in Music - Katherine Huget

The Margarita Heron, Pine Lake, String Prize - John Calverley

The Peace River Pioneer Memorial Scholarship in Music - Jeri-Mae Astolfi, Scott Godin, Jennifer McAllister, Heather McIlroy, Elisabeth Scholtz, Anneke Smit, Allison Storochuk, Karyn Way-McClarty, Michelle Wylie

The Eva Shaw Memorial Prize in Music - Michelle Crouch

The Yamaha Music Scholarship - Scott Godin

Universiade '83 Scholarship - Jeri-Mae Astolfi, Christy Doell, Karen Noel-Bentley, Charles Stolte

Madrigal Singers

The U of A Madrigal Singers completed a successful 1991-92 season with a one week tour in late April. The tour featured performances in Red Deer, Calgary and Edson in Alberta and in Vancouver, Powell River and Clearbrook in B.C. Following the tour the choir performed in Edmonton in a concert which was recorded for broadcast by CBC on its music series **Alberta in Concert.**

In mid-May the Madrigal Singers was awarded first prize in the Mixed Choir class of the **CBC Choral Competition,** a biennial event co-sponsored by CBC and the Canada Council. The prize, worth $3,000, will be used by the choir for its future touring and performing activities.

1992 Graduates

Bachelor of Music:
Melanie Cherniwchan
Laura Ehrman
Helen Hong
Dennis Mitchell
Tammy-Jo Mortensen
Sharie Rathwell
Darren Salyn

Bachelor of Music - with Distinction:
Patricia Briskie
Susan Henze
Gladys Odegard
Debra Spence

Bachelor of Music (Honors) - First Class Honors:
Karen Noel-Bentley
Charles Stolte

Master of Music:
Patricia Edwards
Tim Hankewich
Milton Liska
John Murray
Lorne Pankratz
David Scott
Janet Tonin
Richard Van der Woude
Jei Yin

Doctor of Music:
Grant Maxwell

Student and Alumni Activities

Flautist **Lisa Nelsen** (BMus 1986) is studying in England with Trevor Wye and recently played piccolo with the Covent Garden Orchestra in Queen Elizabeth Hall in London's South Bank Centre. . . Percussionists **Scott Martin,** (BMus 1990) and **Trevor Brandenburg,** BMus student, and **Chris Gongos,** horn (BMus 1990), sucessfully auditioned for the National Youth Orchestra. Membership in the NYO entailed three weeks of rehearsals during July in Guelph, Ontario followed by a tour of Central Canada. . . **Binaifer Kapadia** (BMus 1985) was the composer and musical director for the play *Catching the Train* which was presented in April at Edmonton's Pheonix Theatre. . . Pianist **Haley Simons** (BMus 1985) performed with the Edmonton Symphony Orchestra and the Richard Eaton Singers in the Magnificant Masters Season Finale which featured music by Beethoven. . . Percussionist **Geoff Whittall** (BMus 1989) spent his summer break from his teaching position at Grande Prairie College at the Annual Marimba Seminar conducted during the month of June by Leigh Howard Stevens, in Ocean Grove, New Jersey. . .A trio consisting of clarinettist **Karen Noel-Bentley** (BMus 1992), cellist **Tim Ashworth** and MMus candidate, pianist **Corey Hamm** were selected to represent Alberta in the Chamber Music category at the CBC National Music Competition held August 21-24 in Charlottetown, PEI. Karen and Corey will also be competing in the solo woodwind and solo piano categories. . . **John Jowett** (BMus 1981) was commissioned to compose a piece for the series "Growl" at the Music Gallery in Toronto. John also composed music for the multimedia presentation "Radiant City" which ran for one month at the America Place Theatre in New York. . . MMus candidate **Tom Holm** has had his Alberta Graduate Scholarship renewed for a second year. . . Composer **Sean Ferguson** (BMus 1989) has been named a finalist in the Chamber Music category of CBC Radio's 10th Young Composers Competition. His work for two pianos, *River Reflections,* will be performed at the Finals, December 1, 1992 in Vancouver which will be broadcast live on the CBC's stereo networks. Sean also won a 1992 SOCAN Award for Young Composers. He was awarded third prize in the Sir Ernest MacMillan Awards for orchestra works for his composition, *Horizon.* . The Johann Strauss Foundation of Edmonton awarded scholarships to MMus candidate, pianist **Corey Hamm** and to organist **Glen Segger** (BMus 1991) to be used to further their musical studies in Austria this past summer. Glen has also received a full scholarship from the Yale Music and Divinity Schools for graduate studies in the master's program. While at the Mozarteum in Salzburg, Corey studied with Karl-Heinz Kämmerling and Sergio Perticarolli and later had the opportunity to study with Marek Jablonski at the Banff School of Fine Arts. . . MMus candidate **Eva Bostrand** was the recipient of an award honouring immigrants for their contribution to Canadian society. Eva, who first visited Edmonton as a member of the Stockholm Chamber Choir, was recognized in the fine arts category in part for her work with the Festival of Candles. . . **David Scott** (MMus 1992) will be the Saskatoon Symphony Orchestra's Composer of the Season. Several of his works will be premiered by the Orchestra with one of the premieres to be performed by the St Lawrence String Quartet as soloists with the SSO. David Scott will continue as a sessional lecturer at the University of Saskatchewan this year. . . **Jan Randall** (BMus 1975) has composed, performed and recorded the score for a 1992 Fringe Festival production of *A Midsummer Night's Ice Dream. . .*

Student & Alumni Activities continued on page 19 . . . . .

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September 1992

Department of Music Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3 Classes begin	4	5
6	7 Labour Day	8	9	10	11	12
13 7:00pm A Service of Dedication and Celebration of the New Academic Year, in Convocation Hall	14	15	16	17	18	19
20	21	22	23	24	25	26
27 2:00pm Visiting Artist Masterclass: Boris Berman, pianist in Convocation Hall	28	29 8:00pm Visiting Artist Recital: Boris Berman, pianist, in Convocation Hall	30 12:10pm Noon-Hour Organ Recital with Dr Marnie Giesbrecht, in Convocation Hall.			

Events are subject to change.

October 1992

Department of Music Events

University of Alberta
Edmonton, Canada

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 12:00pm E-Gré Winner's Tour Recital: Audrey Andrist, pianist, in Convocation Hall	2	3
4 8:00pm KILBURN ENCOUNTERS I in Convocation Hall	5	6	7	8	9	10
11	12 Thanksgiving Day	13	14 8:00pm Visiting Artist Recital: Mihai Tetel, cellist, and Helmut Brauss, pianist, in Convocation Hall	15	16	17 8:00pm Visiting Artist Recital: Mihai Tetel, cellist, and Helmut Brauss, pianist, in Convocation Hall
18	19	20	21	22 8:00pm NA Kilburn Memorial Concert: Detlef Kraus, pianist, in Convocation Hall	23 8:00pm Concert Choir & Madrigal Singers with the Edmonton Symphony Orchestra at St Joseph's Basilica	24 10:00am to 1 pm Visiting Artist Masterclass: Detlef Kraus, pianist, in Convocation Hall
25 8:00pm Academy Strings Concert in Convocation Hall	26	27	28 12:10pm Noon-Hour Organ Recital in Convocation Hall	29	30	31

Events are subject to change.

Ethnomusicology News

In February, **Dr Anthony Seeger,** President of the Society for Ethnomusicology and Director of the Smithsonian Folkways Archives (Washington, D.C.), presented a lecture on the music of the Suya of Brazil at the Department of Anthropology (co-sponsor), and a lecture on the Smithsonian Folkways Collection of Sound Recordings.

The Department of Music contributed to the U of A's International Student Week by hosting the fifth annual **World Music** concert, **"The Talking Drums of Africa,"** (African Culture Club, Calgary) at Convocation Hall in February.

The Department of East Asian Languages and Literature, the Department of Music and the Institute of Ethnomusicology jointly sponsored a lecture-demonstration on the techniques of traditional Japanese dramatic chant by **Kazuko Furuya** (Japan) on March 24th, and a concert that same evening.

Kenneth Chen received two university awards in April for outstanding work in both research and teaching: The Faculty of Arts Graduate Teaching Award and the Faculty of Graduate Studies Andrew Stewart Research Prize. He conducted field research at Aitkameg (White Fish Lake Reserve, AB) from January to April. In May he presented a paper entitled "From Musicology to Ethnomusicology: Ida Helpern and Her Study of B.C. Native Musics" at the Canadian University Music Society Conference in P.E.I.

Regula Qureshi was invited to give two lectures at the University of Chicago in May. She also attended the Annual Meeting of the Canadian Society for Musical Traditions as a board member at the Université de Montréal. She completed the Conference Program for the 1992 Annual Meeting of the Society for Ethnomusicology in her capacity as Program Chair.

Department of Music Faculty 1992-1993

Wesley Berg, *Chair, musicology*
Michael Bowie, *string literature, chamber music, music appreciation*
Helmut Brauss, *piano, piano literature, chamber music*
Robert de Frece, *choral, elementary music education*
Malcolm Forsyth, *composition, conducting, theory, University Symphony Orchestra*
Marnie Giesbrecht, *organ, church music*
David Gramit, *musicology*
Brian Harris, *musicology*
Henry Klumpenhouwer, *theory*
Stéphane Lemelin, *piano, chamber music*
Christopher Lewis, *theory*
Norman Nelson, *violin, viola, chamber music, Academy Strings, University Symphony Orchestra*
Debra Ollikkala, *choral conducting, Concert Choir*
Alan Ord, *voice, Opera Workshop*
Fordyce Pier, *trumpet, brass techniques, Symphonic Wind Ensemble*
Regula Qureshi, (McCalla Professor) *ethnomusicology*
Leonard Ratzlaff, *Associate Chair, choral conducting, Madrigal Singers*
Michael Roeder, *musicology*
William Street, *saxophone, Concert Band, woodwind techniques*
Harold Wiens, *voice*

Associate Faculty

Eva Bostrand, *voice*
Nora Bumanis, *harp*
Neil Corlett, *Stage Band*
Carl Derfler, *composition, theory*
Garth Hobden, *electroacoustic music*
Donald Hyder, *oboe*
Brian Jones, *percussion*
Kay McCallister, *horn*
John McCormick, *percussion techniques*
John McPherson, *trombone/ euphonium*
Robert Ollikkala, *ethnomusicology*
Jolanta Pekacz, *keyboard literature*
Diane Persson, *bassoon*
Dennis Prime, *woodwind techniques, clarinet*
Tanya Prochazka, *cello*
Michael Redshaw, *piano*
Sylvia Shadick, *vocal coaching*
Gene Smith, *Stage Band*
Christopher Taylor, *bass trombone*
Richard Troeger, *keyboard literature, musicology*
Jan Urke, *bass*
Scott Whetham, *tuba*
Shelley Younge, *flute*

Nicholas Arthur Kilburn Memorial Concert

Detlef Kraus, pianist

Thursday, October 22, 1992
at 8 pm in Convocation Hall

Long acknowledged by the most exacting and sophisticated critics and audiences around the world as the master of Brahms' keyboard repertoire, Detlef Kraus, after 3,000 concerts, continues to astonish the music world with his unexcelled performances of Beethoven, Bach, Brahms, Debussy, Mozart, Schumann, Chopin and Schubert.

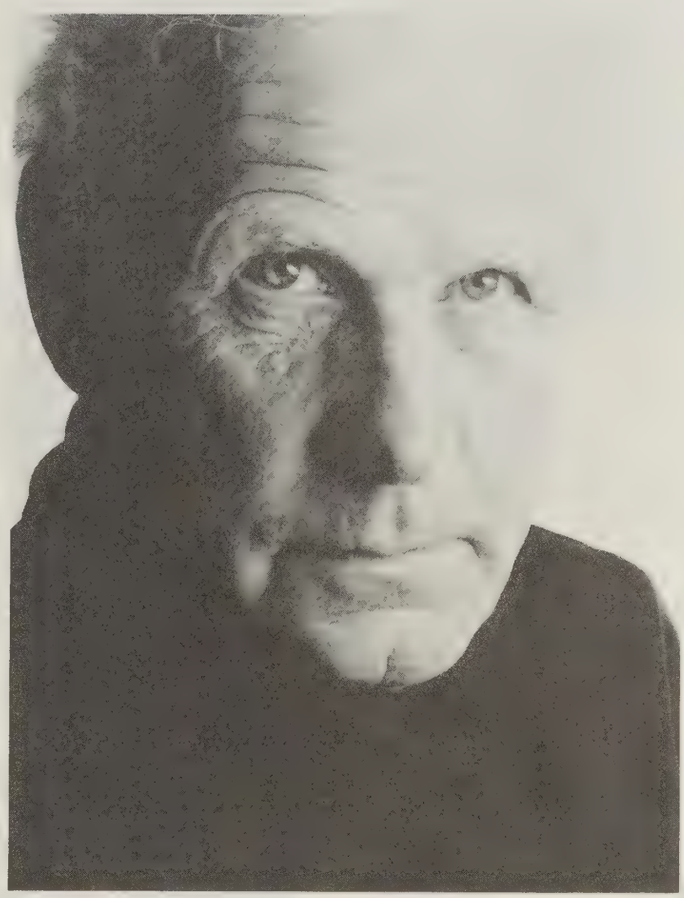
There is a "German" tradition and style of piano playing, and that Kraus has been confirmed in his rightful place among the great German keyboard masters, there can be no doubt. That this tradition is academic and intellectual is a notion that Mr Kraus has spent a lifetime dispelling. Perhaps *New York Times* critic Allen Hughes best describes this remarkable artist:

"Mr Kraus is above all a dynamic pianist. There is nothing ambiguous about his interpretations, no grey areas where indecisiveness reigns, no wishy-washy tone.

The most imposing of his achievements came in the Mozart Fantasy, basically a simple piece, which he turned into a remarkable dramatic statement without violating the music. Earlier, Mr Kraus had demonstrated his keyboard and musical mastery in the Bach fugue, which ended with a dazzling combination of motor energy and contrapuntal clarity and expressive power."

At the age of 16, in his native Hamburg, his debut was the complete Bach Well-Tempered Clavier. In 1958 Kraus performed the first cycle of the complete Beethoven sonatas in England since Schnabel in 1922, and performed the complete Beethoven cycle before a live audience in the U.S. on PBS-TV during the composer's centennial year (1970) making a total of ten performances of the complete cycle that year. With the Brahms cycle (the complete solo piano works of Brahms performed in four concerts) the story is much the same. Kraus has performed it in over 25 major cities of the world, including Tokyo, Montreal (recorded by the CBC), London, Berlin and Munich and was the first pianist to debut the complete Brahms works in New York in 1980 in a series that was recorded and broadcast nationwide on NPR radio. His playing has brought him many honours, including the medal at the 1948 Geneva International Competition; in 1957, the Primio de Positano in Italy; the cultural prize of the city of Kiel, West Germany; and in 1975, the Brahms Prize in Hamburg. He has been guest soloist with such symphony orchestras as the Czech Philharmonic, the Berlin Philharmonic, the Pittsburgh Symphony, and the Paris Conservatory.

Mr Kraus was recently elected President of the Brahms Society in Germany, and published a book in 1983 entitled: "A Brahms Breverie." He has also recorded the complete piano works of Brahms, a seven record set available internationally on the *Thorophon* label. He served as a juror in the first International Brahms Competition held in Terni, Italy, and he also judged the Bach competition in Washington, DC in 1977.

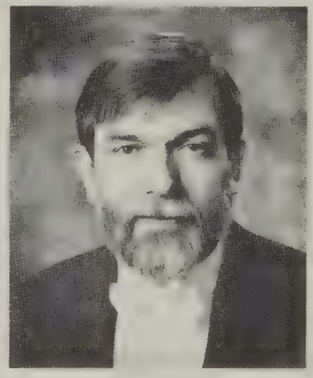


Mr Kraus will also be presenting a masterclass and lecture during his stay in Edmonton. Please see Program Previews for details.

Other Faculty Activities

During the summer months **Debra Ollikkala** was active as a clinician and examiner. She conducted workshops for two high school choirs from Saskatchewan, was a Choral Conducting Clinician for Musicamrose, adjudicated the voice and choral classes at the Grande Prairie Music Festival, and examined voice for the Western Ontario Conservatory of Music in London. . . Associate Chair **Leonard Ratzlaff** was recently elected Vice President of the Association of Canadian Choral Conductors. In July, Razlaff was the clinician for the Adult Choir at the Naramata Summer School of Music Arts in B.C. He also participated as a singer in the Robert Shaw Institute of Choral Music in Souillac, France. The Richard Eaton Singers, conducted by Ratzlaff, tied for second place in the large choir category of the CBC Choral Competition. In October he will be conducting the Winnipeg Singers in their opening season concert, as well as in their Alberta tour, featuring concerts in Red Deer and a joint performance with Pro Coro in Edmonton. . . **Malcolm Forsyth** is presently engaged in the composition of a new concerto for the saxophone and orchestra entitled *Tre Vie.* This work is due to be given its world premiere in Italy in September of this year, at the International Saxophone Congress in Pesaro, with soloist **William H Street** and the festival's orchestra. Later in the season Edmonton audiences will have the opportunity to hear this brand new composition when Street gives the work its North American premiere with the Edmonton Symphony Orchestra. . . **Jolanta Pekacz,** Killam Post-Doctoral Fellow, has spent the summer travelling to deliver papers at conferences at the University of California, San Diego; in Prague, Czechoslovakia; and in Aalborg, Denmark. She has been invited to give a paper in October during the twentieth annual Conference of Western Society for French History, Rosario Resort, Washington. . . **Robert de Frece** will have his arrangement for *Siyahamba,* a South African freedom song, included on the program of the 1993 World's Largest Concert, sponsored by the Music Educator's National Conference. It is estimated that more than eight million school children and their teachers participate in this concert each year, via their televisions. The concert, which focusses on the themes of freedom and democracy, will be broadcast on PBS from the Kennedy Centre in Washington, D.C. . . **Helmut Brauss** presented eight piano recitals and two violin/piano duo recitals in Germany and Switzerland during May and June. His book on the piano music of Max Reger has been accepted for publication by the University of Alberta Press. . . Professor Emeritus **Violet Archer** was recognized with a Great Canadian Award in June. These awards were created in 1989 to honour past and present Albertans for accomplishments of international significance. In May, she received an Honorary Doctorate from Mount Allison University. During June Archer attended a performance of her *Divertimento for Piano and Orchestra* as part of the Festival to celebrate the opening of the Yukon Arts Centre in Whitehorse. . . **Marnie Giesbrecht** and Joachim Segger played a recital of organ and piano solos for the Edmonton New Music Festival in May, 1992 at the West End Christian Reformed Church. It was recorded by the CBC and included Gerhard Krapf's *Totentanz* and Alfred Fisher's *Fantasy Pieces.* In July, Giesbrecht attended the Hymn Society Conference in Washington, D.C. . . **Harold Wiens** and his wife, pianist Diana Wiens travelled to the Yukon to present a recital sponsored by Whitehorse Concerts.

New Vocal Chamber Music from the University of Alberta



Harold Wiens, baritone

Faculty Recordings

In May, 1992 pianist **Stéphane Lemelin** had his recording of Schumann's *Waldszenen Op. 82* and *Fantasiestücke Op. 111* and Schubert's *Sonata in A Major D.959* released on compact disc on the S.R.I label. The recording sessions took place in Convocation Hall with producer Alan McLellan.

Critiques and Comments:

Shows impeccable pianism on this new release...The three Fantasiestücke are a highlight and augur well for future offerings...

Toronto Globe and Mail

This CD demonstrates that Stéphane Lemelin...is capable of a lyrical simplicity that is unusual among today's sensationalist performances. He turns the intimate, charming and evocative forest sketches of Schumann's *Waldszenen* into shiny little gems.

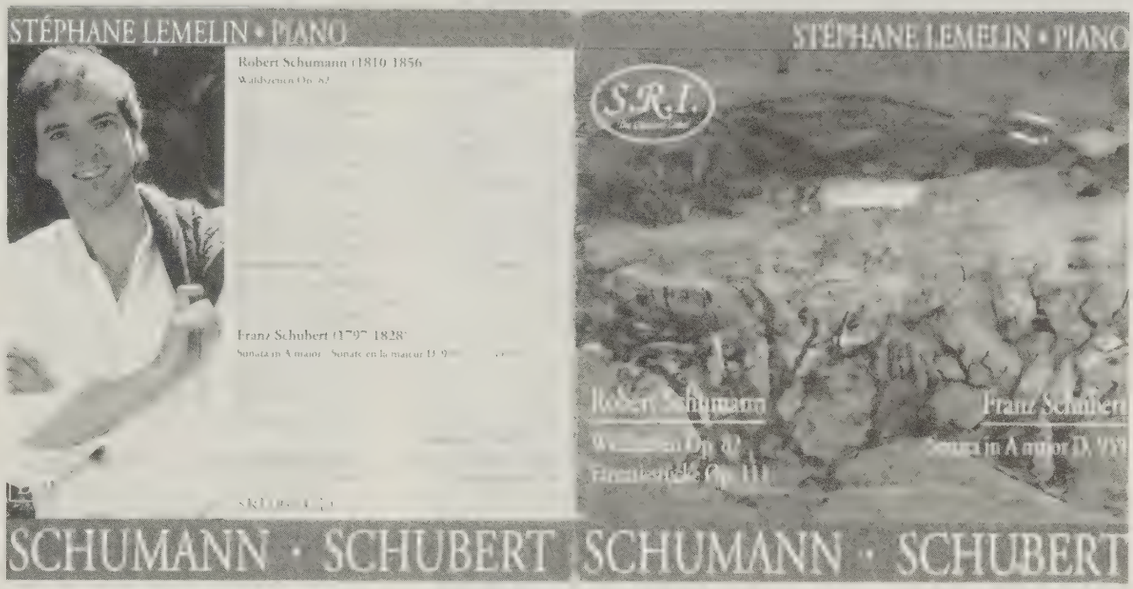
Montreal Gazette

Stéphane Lemelin plays the Schumann *Waldszenen, op. 82* and the *Fantasiestüke, op. 111* with uncommon sensitivity and adds the Schubert *Sonata in A, D.959* to round out this exceptional disc. The playing is mature, warm and quietly confident. . .The recording as such is excellent.

Jacob Siskind-
The Ottawa Citizen

It is certainly a superb, clean recording and attractively packaged. . . be assured that after its first hearing, it will receive further airplay...

JM Rogers, Program Director
New Zealand Public Radio



The Department of Music has released a cassette recording of vocal music by baritone **Harold Wiens.** Entitled *New Vocal Chamber Music from the University of Alberta,* this recording features works by Canadian composers: Violet Archer, Alfred Fisher, Malcolm Forsyth and Gerhard Krapf. This cassette was recorded in Convocation Hall with recording engineer Garth Hobden.

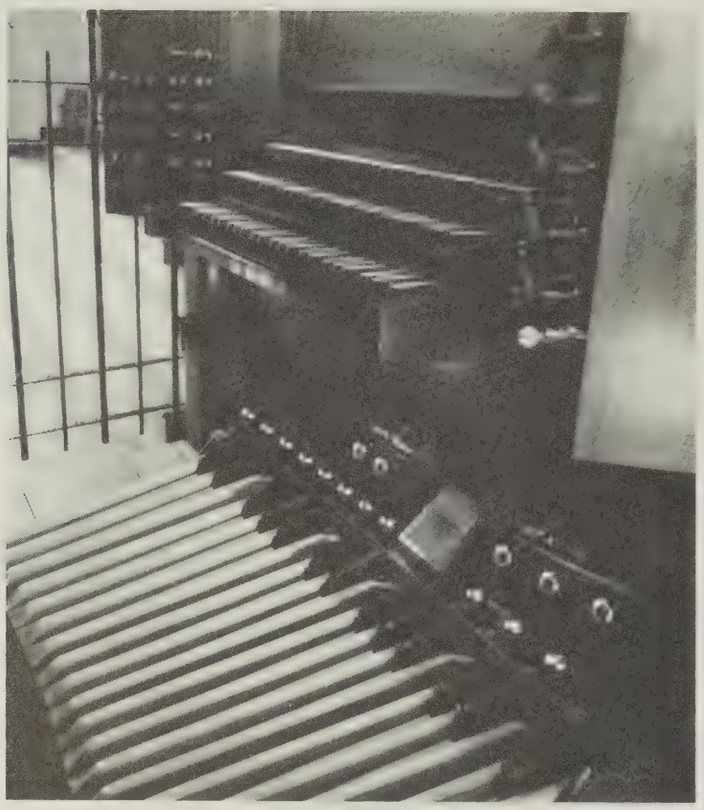
Financial support for the Lemelin and Wiens recording projects was provided by the University of Alberta and from the Lottery Fund of the Government of Alberta through the Foundation for the Performing Arts.

Just released: a new recording of one of Canadian composer **Malcolm Forsyth's** orchestral works. It is on the Pro Arte label and is entitled *An American Composers Salute.* The Orchestra of the Americas was conducted in Mexico City by Paul Freeman, resident conductor of the Chicago Sinfonietta and frequent guest with the Leningrad Philharmonic and other major orchestras.

Forsyth's work, *ukuZalwa,* was written in 1983 for the inaugural concert of the Natal Philharmonic Orchestra in that year, and was premiered in his birthplace, Pietermaritzburg, South Africa. It is a sparkling celebratory work which features every section of the orchestra as soloists, while attempting to unite the musical styles of Europe and Africa.

Also on this new release are works by Aaron Copland, Leonard Bernstein, Dan Locklair and Donald Crockett.

During June, Forsyth was present at recording sessions for two of his other major orchestral works: *African Ode (Symphony no.3),* with the Edmonton Symphony Orchestra conducted by Uri Mayer, and *Concerto for Trumpet & Orchestra,* with James Thompson and the Kitchener-Waterloo Symphony conducted by Raffi Armenian. These two bring to five the list of his works soon to be released on the CBC SM5000 label.



Organists' News

The Noon-Hour Organ Recital Series will continue in the 1992-93 season, giving audiences an opportunity to hear students, staff and visiting artists perform on the Convocation Hall Memorial Organ. The first concert is on Wednesday, September 30 at 12:10 pm and will feature **Dr Marnie Giesbrecht.** Her program will feature works by Muffat, Bach and Bolcom. (See Program Previews for details). Admission is free of charge.

Noon-Hour concerts are scheduled on the following Wednesdays: October 28, November 25/92 & January 27, February 10, March 31/93.

Other events which will include organ music are the Celebration and Dedication of the New Academic Year which will take place on September 13 at 7 pm in Convocation Hall, and the Advent Service of Lessons and Carols which will be held on December 3 at noon in Convocation Hall. These events are jointly sponsored by the Dept. of Music and the University Chaplain's Association.

Saturday, November 7, the Dept. of Music and the Edmonton Centre branch of the Royal Canadian College of Organists will present **Dr Carole Terry** in a lecture/demonstration on the influence of French Baroque dance forms on 18th Century Keyboard Music in Convocation Hall at 1 pm. Admission is free.

The Hammerhead Consort Win Sir Ernest MacMillan Award

The Hammerhead Consort, a four-member piano-percussion ensemble, is the recipient of the 1992 Chamber Ensemble Award of the Sir Ernest MacMillan Memorial Foundation.

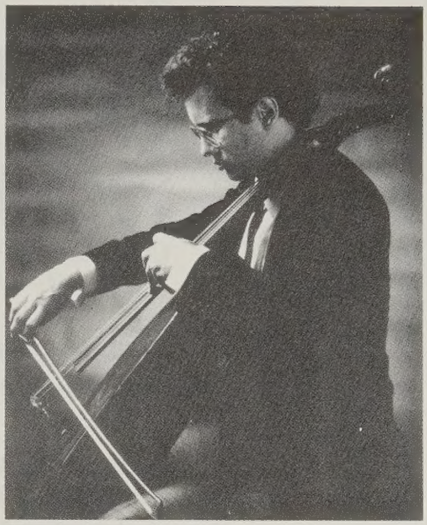
The Hammerhead Consort plans to use the $15,000 grant in commissioning new works from Canadian composers Alfred Fisher and Garth Hobden and in making a compact disc recording. All members of the Hammerhead Consort are enrolled at the University of Alberta in the Department of Music: Corey Hamm is in the Master of Music program in piano performance, Roger Admiral is working on a Doctor of Music in piano performance, and Rajat Nigam and Trevor Brandenburg are both completing their Bachelor of Music degrees in applied music.

The Hammerhead Consort, formed at the U of A in the spring of 1990, won first prize in the chamber music category in the 1991 Canadian Imperial Bank of Commerce National Music Festival in Brandon, Manitoba. In February, 1992 the group was recorded in concert by CBC Radio for future broadcast on Alberta in Concert. The Hammerhead Consort is currently planning a tour of universities throughout Manitoba, Saskatchewan and Alberta.

An independent jury of Robert Aitken, Toronto flutist, composer and conductor; Otto Joachim, Montreal violist and composer; and Gilles Lefebvre, Montreal music administrator, was unanimous in its recommendation and impressed by the quality of the Hammerhead Consort. The competition was open to chamber music ensembles nominated from across Canada whose members are young performers under thirty years of age.

The Sir Ernest MacMillan Foundation, established in 1984 in honour of the late conductor and musical statesman, makes annual scholarship grants to assist young musicians at the start of their careers.

Visiting Artist: Mihai Tetel



October 14 & 17, at 8 pm, Convocation Hall with Helmut Brauss, pianist

Born in Bucharest in 1962, Mihai Tetel emigrated to Canada at the age of seventeen. In the intervening years, he has carved for himself an enviable niche as soloist with orchestra, in recital, and in chamber music at major North American music festivals.

Mihai has appeared as soloist with numerous orchestras including the Montreal Symphony, Toronto Symphony, Calgary Philharmonic, Edmonton Symphony, Sao Paulo Symphony, Bucharest Radio Orchestra and the Odeon Wind Ensemble of the Netherlands. He has collaborated in concerts with such distinguished conductors as Charles Dutoit, Andrew Davis, Uri Mayer, Mendi Rodan, Victor Feldbril and Boris Brott.

Mihai has been a featured artist in chamber music and recital at the Aldeburgh, Arcady, Banff and Blossom music festivals. As a recitalist he has toured Canada under the auspices of Jeunesses Musicales and Debut Atlantic. Abroad, he has concertized in Chile, Columbia, Hungary, Romania and the United States. In 1987, Mihai made his successful debut at Carnegie Recital Hall, under the distinguished patronage of Artists International.

Mihai's musical studies commenced in his native Romania at the famed George Enesco Music School. After settling in Canada, he graduated in 1984 from the University of Toronto as an honours student of the celebrated virtuoso, Vladimir Orloff. With the assistance of the Canada Council, Mihai earned a master's degree from the Juilliard School in New York, under the tutelage of Lorne Munroe, and continued in the Professional Studies program of the Mannes School of Music, studying with Timothy Eddy until graduation in 1988.

Mihai was a 1987 winner in the Artists International Competition, which awarded as its prize a New York Carnegie Hall debut. Prior competition triumphs include first prize in the Koussevitsky Competition (1986), the Montreal Symphony Competition (1984), the Canadian Music Competition (1982) and the Toronto Symphony Concerto Competition (1980). Most recently, Mihai has recorded, with cellist Ofra Harnoy, the complete sonatas for cello and continuo by Vivaldi for RCA.

See **Program Previews** for concert program details

E-Gré Winner's Tour
Audrey Andrist, pianist

Audrey Andrist, pianist, is the winner of the 1992 Eckhardt-Gramatté National Music Competition. This competition is held annually in Brandon, Manitoba to further the performance of Canadian music. Audrey will perform in Convocation Hall on Thursday, October 1, 1992 at 12:00 pm. Admission is free of charge.

See **Program Previews** for concert program details.

Program Previews

Sunday, at 2 pm
September 27, 1992
Convocation Hall

Visiting Artist Masterclass: Boris Berman, pianist
Masterclass participants will be students from the Department of Music. All are welcome to attend. Free admission.

Tuesday, at 8 pm
September 29, 1992
Convocation Hall

Visiting Artist Recital: Boris Berman, pianist Program: **Mozart** *Sonata, K. 570;* **Schnittke** *Sonata;* **Debussy** *Estampes;* **Prokofiev** *4 Pieces from opus 12, Sonata no.7, op.83.* Admission: $7./Adults & $5./Students & Seniors.

Wednesday, at 12 pm
September 30, 1992
Convocation Hall

Faculty Noon-Hour Recital with Marnie Giesbrecht, organist
Program: **George Muffat** *Apparatus musico-organisticus Toccata VIII;* **JS Bach** *Concerto in a minor, after Vivaldi, BWV 593;* and **William Bolcom** *Gospel Preludes.* Free admission.

Thursday, at 12:00
October 1, 1992
Convocation Hall

Eckhardt-Gramatté Winner's Tour Recital: Audrey Andrist, pianist
Program: **CPE Bach** *Sonata in A, W.55/4;* **Steven Gellman** *Keyboard Triptych;* **Andrew P MacDonald** *After Dark...op.24;* **F Chopin** *Scherzo in E, op.54.* Free admission.

Sunday, at 8 pm
October 4, 1992
Convocation Hall

KILBURN ENCOUNTERS I Program: **Georg Telemann** *Sonata;* **Malcolm Forsyth** *The Kora Dances;* **Bernard André** *Narthex;* **Paul Hindemith** *Sonata;* **Franz Schubert** *Quintet for Piano, Violin, Viola, Cello and Double Bass "The Trout"* Performers: Fordyce Pier, Marnie Giesbrecht, Nora Bumanis, Julia Shaw, Shelley Younge, Helmut Brauss, Stéphane Lemelin, Norman Nelson, John Thompson, John Kadz, Sheila Garrett.
Admission: $7./Adults and $5./Students & Seniors.

Wednesday, at 8 pm
October 14, 1992
Convocation Hall

Visiting Artists Recital: Mihai Tetel, cellist with Helmut Brauss, pianist
Part I of the complete works for cello and piano by Ludwig van Beethoven.
Admission: $7./Adults and $5./Students & Seniors.

Saturday, at 8 pm
October 17, 1992
Convocation Hall

Visiting Artists Recital: Mihai Tetel, cellist with Helmut Brauss, pianist
Part II of the complete works for cello and piano by Ludwig van Beethoven.
Admission: $7./Adults and $5./Students & Seniors.

Thursday, at 8 pm
October 22, 1992
Convocation Hall

Nicholas Arthur Kilburn Memorial Concert: Detlef Kraus, pianist
Program: **Haydn:** *Fantasy in C;* **Mozart:** *Fantasy in C minor, K. 475;* **Beethoven:** *Fantasy op. 77;* **Schubert:** *Fantasy in C, op. 15,* **Brahms:** *Fantasy op. 116,* and **Chopin:** *Fantasy op. 49, in F minor.*
Admission: $7./Adults and $5./Students & Seniors.

Friday, at 8 pm
October 23, 1992
St. Joseph's Basilica
10044-113 Street

Concert Choir and Madrigal Singers with the Edmonton Symphony Orchestra under the direction of Uri Mayer with soloists **Wendy Humphreys,** soprano and **Diane New,** violin. Program: works by Bach, Strauss, Pergolesi and Poulenc. Call the ESO Box Office at 428-1414 for ticket information.

Saturday, 10 am-1 pm
October 24, 1992
Convocation Hall

Visiting Artists Masterclass with Detlef Kraus, pianist
Masterclass participants will be students from the Department of Music. All are welcome to attend. Free admission.

Program Previews continued

Sunday, at 8 pm
October 25, 1992
Convocation Hall

Academy Strings Concert: Norman Nelson, director with guests **The Chamber Winds** directed by **Malcolm Forsyth.** Program: **Bartok:** *Divertimento for String Orchestra;* **Bach:** *Concerto for Violin, Flute, Harpsichord & String Orchestra, BWV 1044;* **Charles Koechlin:** *Septuor pour instruments à vents.* Admission: $5./ Adults & $3./ Students & Seniors.

Wednesday, at 12 pm
October 28, 1992
Convocation Hall

Noon-Hour Organ Recital featuring performances by Department of Music student organists. Program and performers to be announced. Free admission.

A look ahead to events in November:

Friday, 8 pm
November 6, 1992
Convocation Hall

Visiting Artist Recital: Claude Delangle, saxophonist (Professor of Saxophone, Paris Conservatory) Program: To Be Announced. Admission: $7./Adults and $5./Students & Seniors. Presented in association with the Alberta College Conservatory of Music. Mr Delangle will also present a masterclass at Alberta College during his visit.

Student & Alumni Activities continued

John Murray (BMus 1989, MMus 1992) will be teaching voice this fall at Grande Prairie Regional College. . . **Ross Hill** (BMus 1987) is studying trumpet and violin at the New England Conservatory, Boston, Master of Music program in Jazz Studies. . . The Department of Music extends condolences to the families and friends of **James Randy Lecky** (BMus Voice, 1991), late of Toronto, who died July 1992.

U of A Madrigal Singers
March, 1992

General Concert Information

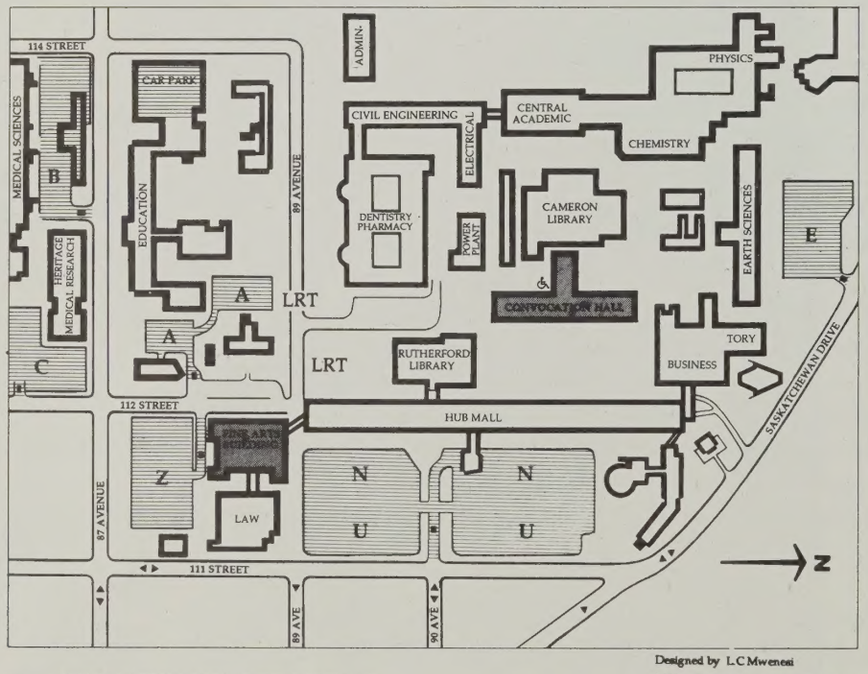
Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

LRT Access:

After several years of construction inconvenience, on August 23, 1992 the University Station of the LRT opened to the public. The University campus is now connected with downtown and Northeast Edmonton. The east entrance of the station is next to Rutherford Library and HUB Mall which makes it just a short walk to the Fine Arts Building and Convocation Hall. It will make visiting the campus so much easier for people who have experienced difficulties with parking or long waits for buses after concerts.



Designed by L.C.Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

Community Events

The Alberta Baroque Ensemble presents

VOICE OF THE POSITIVE

Introduction of the new *Chamber Organ* by Karl Wilhelm

Music by Bach, Handel, Frescobaldi, Pachelbel

Sun., Oct. 25, 1992, 3 pm, Robertson-Wesley United Church 10209-123 Street.,

Tickets available at Gramophone Classical Records or at the door.

For more information call the ABE at 467-6531.

Space in this column is provided as a service to community music groups. Submissions are welcome.